MEMORIES OF SIGNIFICANCE

Recent Works by Anant Nikam

> Curated by Johny ML

Tuesday 28th January - Monday 3rd Feb, 2020

at Jehangir Art Gallery Auditorium Hall, MG Road Mumbai 400023

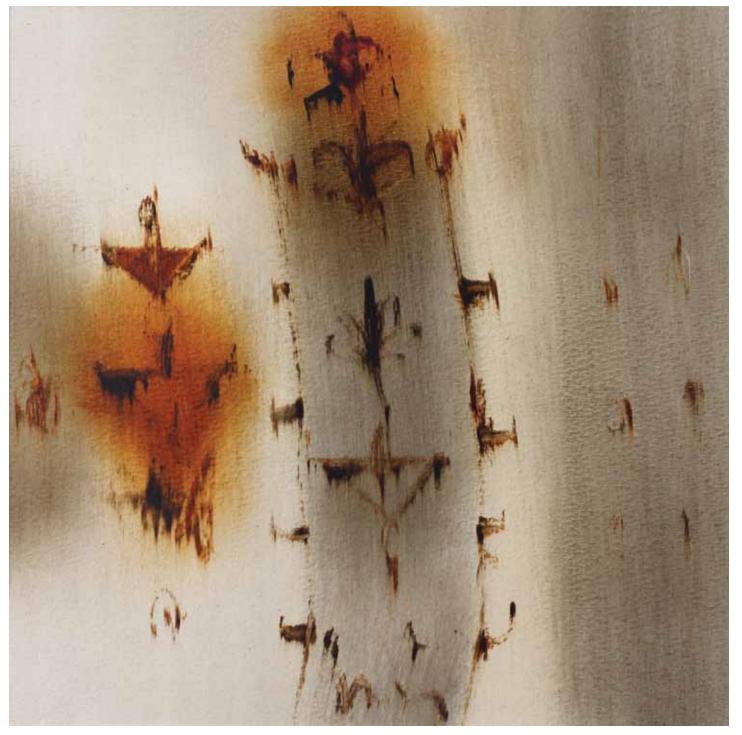
SEED: THE BRANCHING ART OF ANANT NIKAM

Essentials manifest and the rest submerges in the vast expanse of hues, leaving vantage points for the viewers to make repeated flights of witnessing for eking out meanings or feelings that they desire to derive; that is the crux of Anant Nikam's works. An accomplished printmaker and a soulful painter, Anant Nikam explores his visual imagination and expresses it through subtle notations, capable of creating an ensemble of memories, feelings and critical thinking about life in general and that of the artist or in that case, the life of any person who witnesses these works, in particular.

Contemporary Indian art has been a cacophonous space, almost carnival-esque, capturing the apparent and magnificent, enthralling the viewers with a heightened sense of mediatized naturalism, leaving no space for philosophical meandering, but opening up locations where anything could be turned into a metaphor, forced or otherwise, therefore liable to be interpreted in multifarious ways. Nikam in his works stands alone in this carnival procession, at times giving away a feeling of him walking in the opposite direction with a serene and subtle ensemble of images, planes and spaces, almost decimating the overt presence of tangible and recognizable images.

That lonely journey takes a lot of courage for it has been a long, rigorous and painful one. Categorizations birthed by visual linguistic styles, with a fair amount of recognition and success often push artists either into complacency or into the fanciful display of arrogance, two fallacies that mar the growth and natural flourishing of many an artist, however have not shackled Nikam for his sheer determination in his artistic career interspersed with long hours of teaching and yet another set of long hours in his studio practice, not to push himself into one of them, interestingly not by changing style with every other season but with the sincere explorations that he has made in his works, the fruition of which one could see in the present body of paintings.

Nikam's works tell the viewer that any urban wood has a rural seed as its point of origin. The more they see the branches spreading, foliage gaining thicker greens, fruits weighing on the edges of sap routes, roots growing deeper and deeper, the more they feel the need to see the original seed, or that perennial itch to look into the cambium to count the orchestrated annual circles to stand in awe of the ages. The hues gaining density and losing it as it spreads on the canvas are like experiences of life disseminating slowly in the field of awareness, which exists within the heart and mind of the viewer. The geometrical forms, though tender, subtle and breezy, with no special effort from the artist's side to accentuate them to prove a point, take the viewer to the repertoire of artistic expressions that Nikam has been nurturing all these years in his career.



Ask oneself the meaning of the geometrical forms, especially that of the miniature triangle strewn all over in Nikam's works. This microscopic view into the wonders of the creative seed reveals that they are human beings, architecture, the paraphernalia carried around by the people in an exodus and the primitive memorial markings that the human beings repeat in their own terms using the available modes like a Facebook status update or a selfie. In the previous body, the seed factor in Nikam's works had been obvious to the extent that it had nudged him to explain nostalgia and reverence for the past. But in the present suite of paintings he has shown a transcended creative sensibility through which he could transform the indebtedness to memories and nostalgia into pure music of colors. He makes this presence artistically real by employing multiple perspectives.

Perspective, when spoken in the artistic context gets two different meanings; one the world view that the artist wants to present in/through his works, two, the formal points of view, the position of the artist and the viewer (their combined gaze, perhaps) vis-à-vis the images in the pictorial plane. The latter is a huge decision taken by the artist/any artist in order to vivify the former. Even when the art is not intended to be overtly preachy, thereby overlooking the former, the latter becomes important for the formal perspectives within the painting functioning as entry points for the viewers. Internalization of any work of art largely depends on the choice of perspectives that an artist chooses to build in his works. Nikam, with his many decades long artistic practice backing him up has become a master of multiple perspectives in his works.

One could see three main perspectives in Nikam's formalism. The first is a perspective employed by the miniature painters in their works. In them, the miniaturists employ multiple perspectives, often both in the descending and ascending views where the images and narratives appear in different perspectives letting the viewers get a stronger and wider grip on the 'incidents' in the paintings. So certain areas are presented in the bird's eye view level and yet another view is from a combination of multiple perspectives creating a visual distortion yet capable of conveying the truth of the things in the painting more effectively than an enhanced naturalism. The second one is the perspective used by the Renaissance artists who thrived in illusionary perspective; or the make believe depth, which gives the middle ground of the painting an added distance so that the foreground is much closer and the background is farther away from the viewer. The third perspective is the contemporary perspective which is a combination of foreground and middle ground illusionism.

Nikam in his works, though his motifs are ethereal, employs all these three perspectives adequately giving an added vibrancy to the spatial expanse of the paintings. This animation created by perspectives is complimented by the colors that the artist chooses to work with. He is not a purist in terms of color. He believes in gradation of hues and tones as if they together represent the ageing of bodies in nature. Whatever be the color and its gradations, Nikam intends to make a mood and that particular mood is conveyed intangibly by the very witnessing of the works and further emphasized tangibly and directly by the aesthetically strategic display

Untitled | Oil on paper | 12" x 12" | 2018



While being an avowed contemporary artist, Nikam also underlines his position in a historical continuity of global aesthetics that interestingly plays a larger role in his creative life as an artist and as a pedagogue. The precision of world renowned graphic artists like Albrecht Durer, the enigmatic capturing of the forces of the universe in lines by artists like Leonardo da Vinci, the use of multiple perspectives by the miniature artists of various Indian traditions, the earthy art of the tribal and folk artists, the craft of the minstrels who narrate folklore and mythologies have been functioning as a springboard for launching himself to the heights of imagination and the depths of feeling. Discerning viewers could see it all even when Nikam changes the sizes of his works.

Nikam mainly uses two kinds of surfaces as medium; paper and canvas. Irrespective of the mediums, Nikam indulges in textural experiments using paper strips stuck on the surfaces. The incisions, scratches and manipulations done on these additions, added with color come to be the meeting point of two major streams of artistic styles; painting and printmaking. It is a sort of attaining what has been apparently impossible. Here, Nikam uses the formal methods of printmaking for 'not making a print' but a painting. At the same time, he uses the painterly techniques not to make a painting as such but a print in the method of painting. It is interesting to see some of the works where this technique is employed as unprintable prints and unpaintable paintings. Perhaps, it is a rare achievement as far as any Indian contemporary artists who have a tendency to use multiple mediums to create a singular work.

Paul Cezanne once said that he could capture anything in the fundamental geometric forms. Perhaps, the master modernist had found solidity in the geometrical forms that helped the images ground safely. Nikam's interest in geometric forms slightly differs from that of Cezanne because his aim is not to see everything in geometrical forms but to see how such forms have been the integral parts of the traditional Indian art that include the folk and tribal art. When he makes an assemblage of pyramid-like structures it is this traditional continuity coming to the fore; solid structuring included. But the conical form is to be seen as the form of memories, lived life, experiences gathered, journeys undertaken, places seen and so on, so that they keep the artist firm on the ground reminding him of the village lay out, rural architecture, trees and rivers, games and noises, dawns and dusks- the seed that has become the tree called Anant Nikam, the artist.

Untitled | Oil on canvas | 48" x 48" | 2019

of perspectives. Therefore, a viewer gets the feeling of seeing and sensing a space, a mood and an occurrence through a series of virtual jump cuts. Some kind of an out of the body experience could come into play when one sees the plane suddenly from a higher angle, leaving everything down there as geometrical notations.

> Johny ML Thiruvananthapuram January 2020



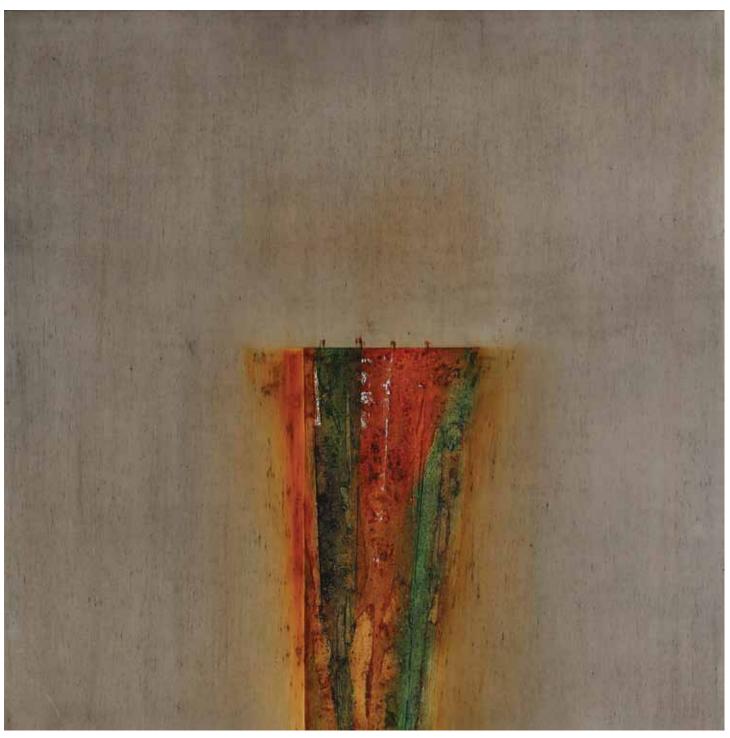


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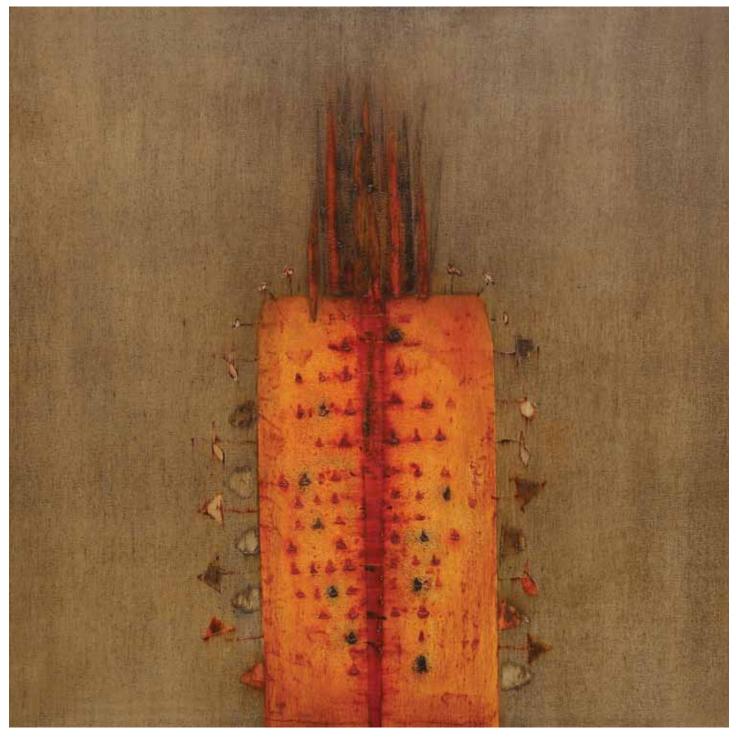
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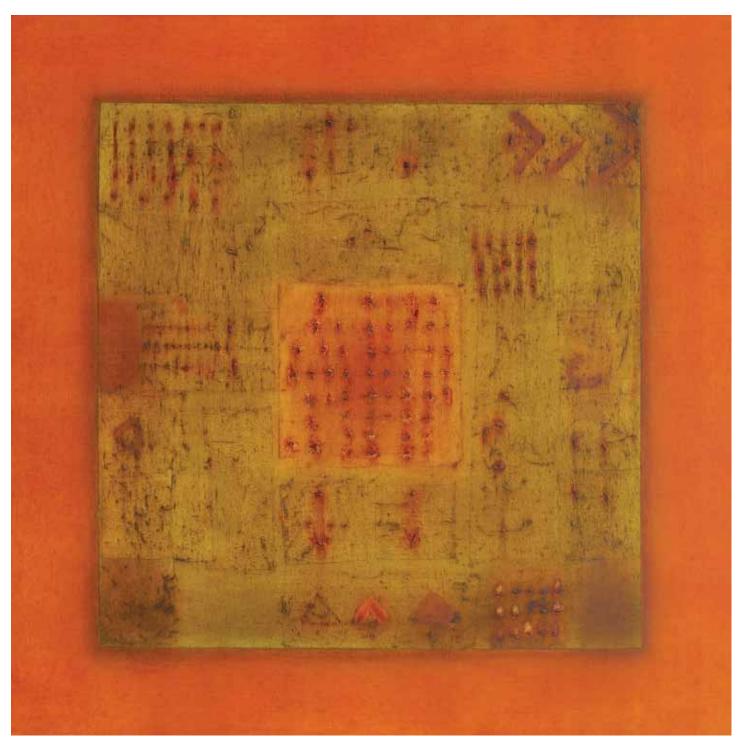




Untitled | Oil on canvas | 48" x 48" | 2019

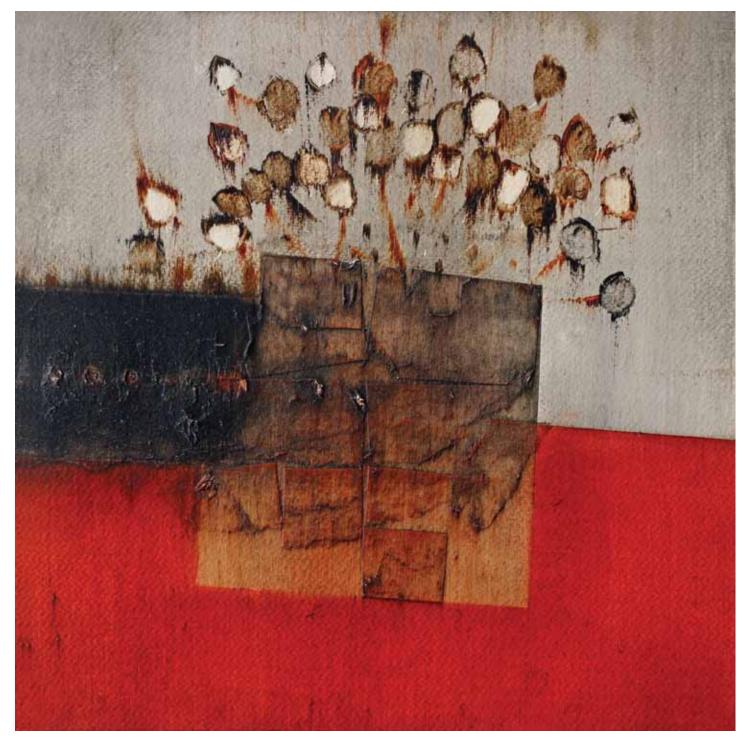


Untitled | Oil on canvas | 36" x 72" | 2019



Untitled | Oil on canvas | 48" x 48" | 2019



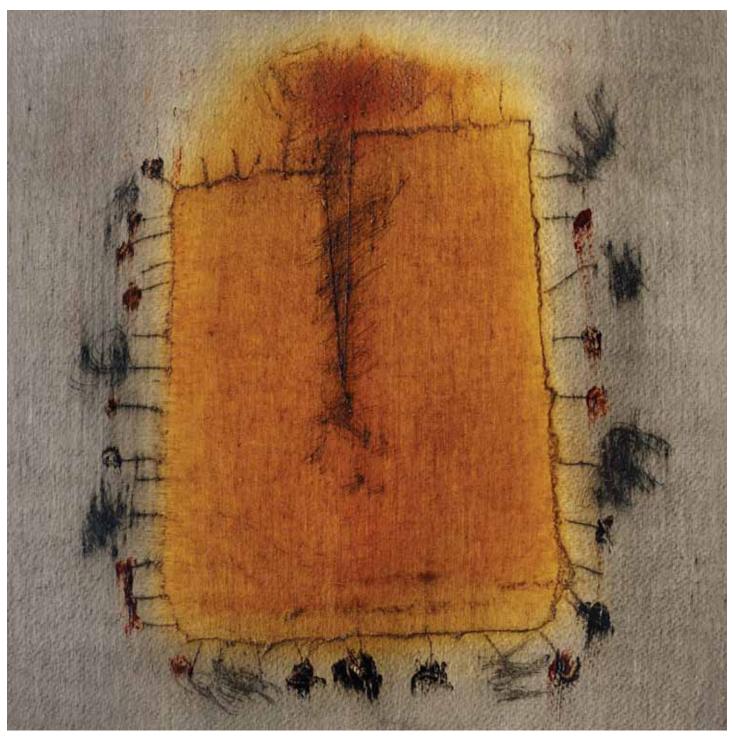


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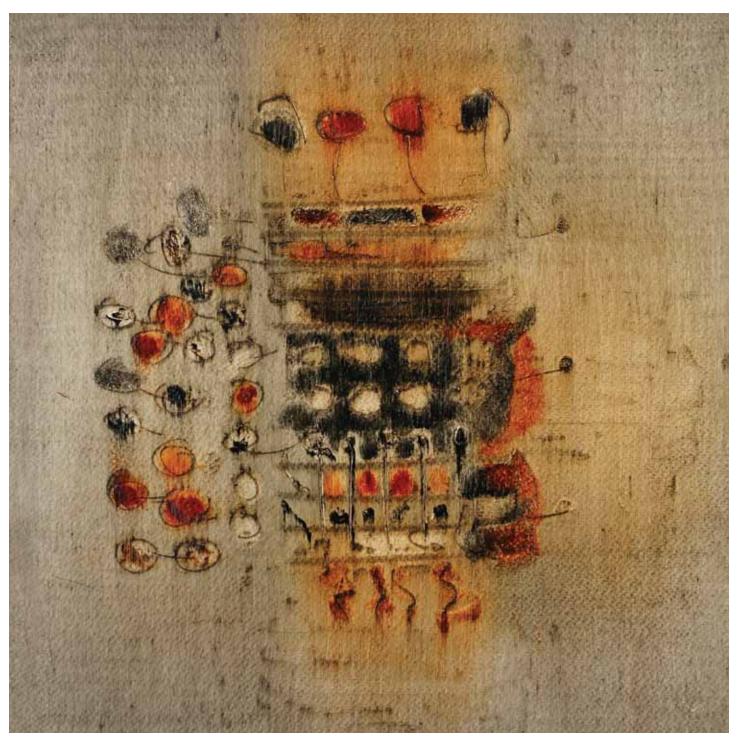






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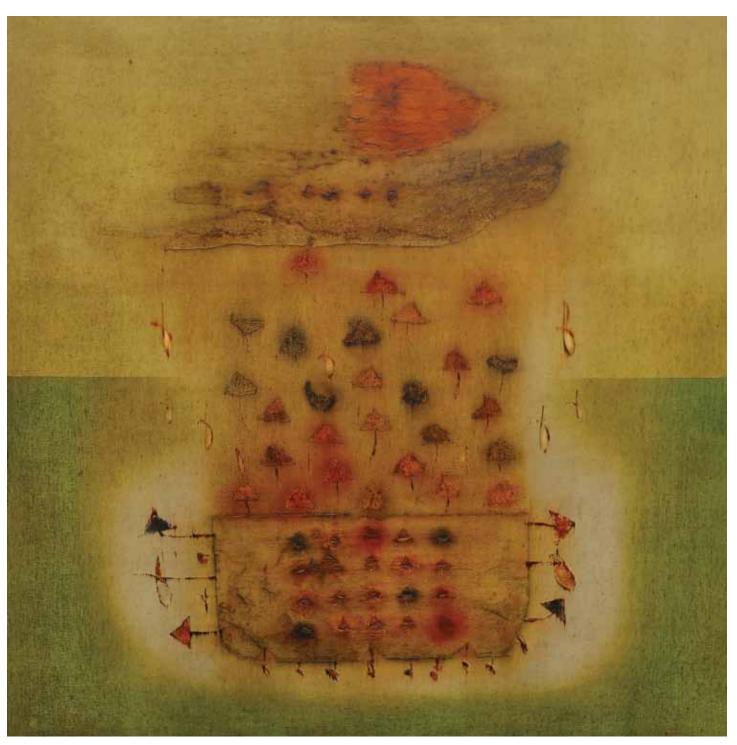




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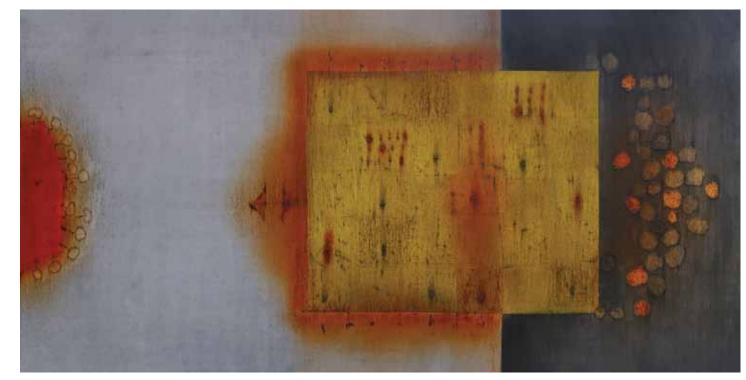


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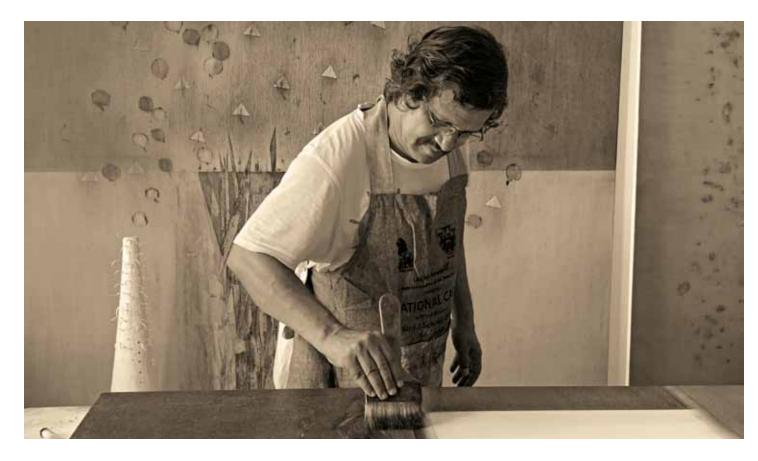
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Untitled | Oil on paper | 12" x 12" | 2018



ANANT NIKAM

- 1962 Born at Ambejogai, Dist. Beed (M.S.)
- 1983 Awarded G.D. Art (Painting) First Class, Govt. School of Art, Aurangabad.
- Dip. A Ed. Sir. J.J. School of Art, Mumbai. 1985

GROUP SHOWS

- Jehangir Art Gallery, Mumbai. 1989
- 1987-88 Indian Oil Bhavan, Mumbai.
- 1988-89 Bajaj Art Gallery, Mumbai.
- Chemould Art Gallery, Mumbai. 1990
- 1990 York Street Gallery, Melbourne, Australia.
- "Im Prints" Jehangir Art Gallery, Mumbai. 1992
- 1992 International show Com - Art, Korea
- "Sacred Space" Tao Art Gallery, Mumbai. 2000
- "Indian Printmakers" Organized by Scottish Academy of Asian Art 2000 show at Intermedia Gallery, Finge Gallery, Glasgow.
- Juxtapose' an exhibition of paintings by artist couples at Son-et-2000 Lumiere Art Gallery, Mumbai.
- 2001 Gallery III Glasgow Print Studio, Scotland.

- 2003 "Glasgow Print Exhibition" Goa, Ahmedabad, Pune, Baroda & Mumbai. 2004
 - Birla Academy of Art and Culture, Kolkata.
- Charity Show for Tsunami at NGMA, Mumbai. 2005
- "Present Future" Show NGMA, Mumbai. 2005
- "Colour of Life III" CPAA, Cymroza Gallery. 2007
- Dedicated to Prof.Somnath Hore print exhibition, Shanti Niketan. 2012
- "Creating Impressions" Art and Aesthetic, Delhi 2014
- 2015 Mini Prints Show at Panaji, Goa
- Indian printmaker show in Seoul National Art Museum, South Korea 2015
- "Rethinking the Regional" by Dr Manisha Patil at NGMA, Mumbai 2015
- 2016 "Creating Impressions" IHC and Art and Aesthetic, Delhi
- 111 Expressions print show by Prof K Salve at Jehangir Art Gallery, 2016 Mumbai
- Conglomeration Print exhibition at Darbar Hall art center Kochi 2016
- 2017 Hub - 9 Exhibition at MSU, Baroda
- 'Bombay Black' by Sumesh Sharma at Jehangir Art Gallery, Mumbai 2017 Conglomeration #2 An International Exhibition of Prints at Kerala 2017 Lalitkala Academy Art Gallery, Kozhikode, Kerala.
- 2018 Hub - 10 Tale of Two Cities Exhibition at MSU, Baroda
- 2020 'Confluence a print show 'An exhibition of prints by artist from India and Bangladesh at India Habitat center New Delhi curated by Lubana Sen

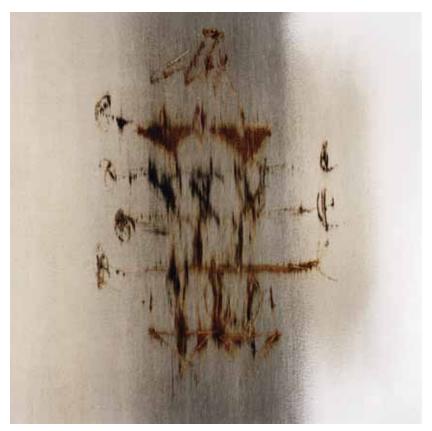
SOLO SHOWS

- 1989-93 Jehangir Art Gallery, Mumbai.
- Taj Art Gallery, Mumbai. 1994
- 1997 Jehangir Art Gallery, Mumbai.
- Diara Art Gallery, Hyderabad. 2000
- 2000-03 Jehangir Art Gallery, Mumbai.
- Jehangir Art Gallery, Mumbai. 2007
- Jehangir Art Gallery, Mumbai. 2012
- Jehangir Art Gallery, Mumbai. 2016
- 2020 Jehangir Art Gallery, Mumbai "Memories of Sigr by Johny ML.

AWARDS AND ACHIEVEMENT

- Fellowship at Govt. School of Art, Aurangabad. 1984
- Participated in Krishna Reddy's Print Making Wo 1984 J.J. School of Art, Mumbai.
- 1986 Maharashtra State Art Exhibition, Mumbai.
- Maharashtra State Collection Award in State Art E 1987
- 1987 'Honorable Mention' First Bharat Bhavan Internat Print, Bhopal (M.P.)
- 1989 Participated in Print Work Shop organized in Bh 1989 Participated in Bombay Art Society's Centenary
- Mumbai "Honorable Mention" 34th National Exhibition of 1990
- Academy, New Delhi. 1990 Participated in multimedia camp at Shimla organ Akademi, New Delhi
- 1992 Award Fourth Bharat Bhavan Biennial of Contem Bhopal.
- 1992 Participated in print camp Lalit Kala Academy, N
- Fellowship Department of Culture Govt. of India 1993
- All India graphic Camp, Bharat Bhavan Bhopal. 1995
- 1996 Graphic camp organized by at the British council Art, Mumbai.
- '50 years of Independence' Exhibition of Mumbai 1997 by N.G.M.A, Mumbai
- Participated Harmony Show, Mumbai 1997
- Serigraphy Camp organized by W.Z.C.C., Udai 1999
- 'Ideas and Images, N.G.M.A., Mumbai. 2000
- Selected Link Exchange, Glasgow Print Studio 2001 of Art, Mumbai.
- 2001 "International Art Festival" at Edinburgh, Scotlar
- 2001 As an expert conducted print making workshop studio Scotland, UK.
- 2006 Printmaking workshop -LKA Chennai Centre, Vi
- Art Festival organized by Sela Qui World School, 2008
- 2011 As an expert conducted print making workshop Vidyapeeth College of fine arts, Pune.
- Appointed an external examiner for M.F.A / B.F 2011 I.K.S.V.V. Khairagarh.
- Appointed an external examiner for B.F.A Printm 2012 Bharati Shanti Niketan, West Bengal.
- Shanti Niketan printmaking workshop "Uttaraya 2012 Vadodara, dedicated to Prof.Somnath Hore
- Participate "Multiple encounter -second edition" 2012 Indo-American Prints, New Delhi.

2013 Palette-2013 - Edelweiss Foundation, Alibaug. 2016 Cartist Automobile Art Festival curated by Johny ML, Jaip 2017 Krishi Kala Utsav at ICAR-NAARM, Hyderabad. 2017 Participated in 10th Triennial Mondiale De l'estampe, Charmalieres-France 2017 2017 Indira International Imprint Art Festival, Graphic Departm Indira Kala Sangit University, Khairagarh, Chhattisgarh Nultiple Encounters organizing exhibition at Shilpakala A. National Academy of art and Culture, Bangladesh 2018 Vorkshop held in Sir 2018 Vorkshop held in Sir 2018 Participated in 1st Print Biennale by Lalit Kala Akademi, N 2018 Printmaking workshop organized by College of Fine Arts, Karna 2018 Printmaking Camp at College of Fine Arts, Karna 2018 Printmaking Camp at College of Fine Arts, Karna 2018 Printmaking Camp at College of Fine Arts, Karna 2018 Printimaking Camp at College of Fine Arts, Karna 2018 Printimaking Camp at College of Fine Arts, Karna 2018 Participated in National SCRAP Sculpture/Painting/Print 2019 Littrography Workshop at Sir JJ.School of Art, Mumbai. 2019 Itherast Bhavan Bhopal.	ır.
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" an exhibition of	



Untitled | Oil on paper | 12" x 12" | 2018

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